



HELLOWEEN

BETTER THAN RAW

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THAN RAN

Deliberately Limited Preliminary Prelude Period In Z

Musik: Uli Kusch

$\text{♩} = 132$

Orchestral arrangement

Two Gtrs

E5

F#5

G5 3fr

B5

1. Bb5

2. Eb5 6fr

Orch. arr.

C#5 4fr

F#5

A5

B5

C#5 4fr

Push

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Musik & Text: Uli Kusch

Text: Andreas Deris & Michael Weikath

Recording sounds one semitone flat

$\text{♩} = 208$

[E]

[illegible]

The musical score for "The Wind" by The Beatles is presented in standard notation for guitar and bass. The guitar staff (top) is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The bass staff (bottom) is in the same key and time, starting with a bass clef. The guitar staff includes two fret diagrams: one for E5 (fret 5, strings 1-4) and one for C5 (fret 5, strings 1-4). The bass staff includes a tablature (TAB) section with fret numbers (0, 2, 3, 5, 7, 9) and a "N.C." (Natural Chord) instruction. The score is divided into measures by vertical bar lines, with some measures containing multiple notes or rests.

0:29
1:32

They're spend - ing mil - lions for your thrill, col - lect - ive des - perate ov - er - kill,
It's get - ting sick - er frame by frame. You're al - ways star - ing at the same

F5 G5 3fr A♭5 4fr E5 7fr

TAB 3: 5: 6: 9: 7: 0:

wrapped up in harm - less words that grin, for - bid - den games you'll ne - ver
What is a lie, what is the truth? In - cre - di - ble, dis - gust - ing

F5 G5 3fr A♭5 4fr E5 7fr

TAB 3: 5: 6: 9: 7: 0:

win. The more you see the more you know, in - ten - ded me - dia mind con - trol.
news The world is rough, the end is near, just cal - cu - la - tion with your fear.

F5 G5 3fr A♭5 4fr E5 7fr

TAB 3: 5: 6: 9: 7: 0:

Shut down and see how beau - ti - ful life can
With - out a shame or least res - spect, the op - er - at - ions stand e -

F5 G5 3fr A♭5 4fr E5 7fr N.C.

TAB 3: 5: 6: 9: 7: 0: 3 2 5 3 2 2 2 3 5 3 2 0

[illegible]

see through eyes of some-one else. More than the half of your life is

[illegible]

in - de - pen - dence. Push your

G5 3fr D/F# 2fr G5 3fr A5 5fr B5 7fr [E]

real in - ten - tions. Face your un - con -

TAB: 5: 5: 5: 7: 9: 12 0 0 12 0 0 12 0 0 12 0 0 12 0 0 12 0 0

- scious ad - dic - tion. Push your

TAB: 7 0 0 7 0 0 7 0 0 7 0 0 7 0 0 10 0 0 10 0 0 10 0 0 10 0 0 10 0 0 10 0 0

G5 3fr D/F# 2fr G5 3fr A5 5fr B5 7fr E5 C5 3fr N.C. E5 D5 5fr

pri - vate fic - tion. Push. —

TAB: 5: 5: 5: 7: 9: 2: 0 0 0 9: 5: 3: 3 3 3 5 5 5 7 7 7 5: 2: 0 0 0 9: 7: 5:

N.C. E5 C5 3fr N.C.

TAB: 4 5 4 2 4 2 0 2 0 2: 2: 0 0 0 9: 5: 3: 3 3 3 5 5 5 7 7 7 5: 3: 3 5 5 3 2: 5:

2:39

E5

C5

N.C.

E5

D5

N.C.

Push. —

E5

C5

N.C.

F#5

F5

F#5

Push. —

2:57

F5

♩ = 155

[E]

3:07
3:16

E

Em

E

Em

Vocal 2nd time only

Push, your in - de - pen - dence.

12/8

TAB

♩ = 208

3:25

F#5

E/G# 4fr

E5

8va

12/8

TAB

A5 5fr

B5 7fr

F#5 8va

12/8

TAB

E/G# 4fr

E5

8va

12/8

TAB

First system of musical notation. The staff shows a sequence of notes with fret numbers 17, 16, 14, 14, 17, 16, 14, 14, 17, 16, 14, 14, 19, 17, 16, 16, 19, 17, 16, 16, 19, 17, 16, 16, 19, 17, 16, 16. Chord diagrams are provided for A5 (5fr), B5 (7fr), E5, and B5 (7fr).

Second system of musical notation. The staff shows a sequence of notes with fret numbers 11, 14, 11, 12, 12, 12, 14, 14, 14, 16, 16, 14, 14, 12, 14, 16, 16, 14, 16, 14, 17, 16. Chord diagrams are provided for A5 (5fr), B5 (7fr), C5 (3fr), C5, D5 (5fr), and E5.

Third system of musical notation. The staff shows a sequence of notes with fret numbers 14, 14, 14, 16, 17, 17, 14, 16, 16, 14, 17, 14, 16, 9, 15, 18, 18, 19, 15, 15. Chord diagrams are provided for A5 (5fr), B5 (7fr), C5 (3fr), A5 (5fr), E5 (8va), and C5 (3fr). A time signature of 4:02 is indicated.

Fourth system of musical notation. The staff shows a sequence of notes with fret numbers 15, 15, 19, 15, 12, 15, 12, 15, 12, 15, 12, 17, 21, 17, 12, 15, 12, 14, 12, 14, 14, 5, 7, 7, 5, 3, 4. Chord diagrams are provided for E5, D5 (5fr), N.C., E5, and C5 (3fr). The text "wah-wah" is written below the staff.

N.C. E5 7fr D5 5fr N.C. E5 8va C5 3fr

TAB 3 2 2 0 2 2 0 2 3 3 2 0 2 4 15-17

N.C. E5 8va D5 5fr N.C. E5 C5 3fr

TAB 15-12 15-12 14-12 11 14-12 11 12-11 14 12 14 0 12 17 17 19 15 17 14 15 14 15 17 15 14 15 14

N.C. E5 7fr D5 5fr N.C.

TAB 12 11 12 12-14 9 7 10 0 0 0 8 0 0 0 7 0 0 0 5 0 0 0 3 0 0 0 2 0 0 0 3 0 0 0 5

4:21 A5 5fr C5/G D/F# 2fr G5 3fr A5 5fr C5/G

This is the prime in your life. You see through

TAB 17 3 5 3 7 3

Musical score for the song "The Eyes of the One-Else". The score is written for guitar and includes a vocal line. The guitar part features a melody in the treble clef and a bass line in the bass clef. The vocal line is in the treble clef. The score includes a key signature of one sharp (F#) and a common time signature (C). The guitar part includes a solo section marked "N.C." (No Chords). The score includes a tablature section at the bottom. The tablature section includes a key signature of one sharp (F#) and a common time signature (C). The tablature section includes a solo section marked "N.C." (No Chords). The score includes a key signature of one sharp (F#) and a common time signature (C). The score includes a solo section marked "N.C." (No Chords).

[E]

Push, en - force, your in - de -

TAB

12 0 0 12 0 0 12 0 0 12 0 0 12 0 0 12 0 0 7 0 0 7 0 0 7 0 0 7 0 0

in - de - pen - dence. Push.

Falling Higher

Musik & Text: Michael Weikath
Text: Andreas Deris

Recording sounds one semitone flat

♩ = 145

Double time feel

0:26

[E]

[illegible]

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a treble clef and a bass line with a bass clef. The guitar part includes a C5 chord diagram (3fr) and a D5 chord diagram (5fr). The bass line includes a "TAB" section with fret numbers. The score is divided into three measures.

[E]

Two guitars

TAB

E5

7fr

0:40
1:36

G5
x x x x
3fr

D5
x x x x
5fr

D#5
x x x x
6fr

E5
x x x x
7fr

C5
x x x x
3fr

D5
x x x x
5fr

I thought that I felt al - right with my world,
Hun - gry - for - ev - er - since we took a glance,

now what I knew seems ta - ken by some - one.
feared that the world was ta - ken by some - one.

TAB

5 7 7 8 9 5 3 5 7

The musical score is for the song "The Highwayman" by Alfred, Lord Tennyson. It is written for guitar and voice. The guitar part is in the key of D major (one sharp) and 3/4 time. It features a repeating eighth-note melody in the right hand and a bass line in the left hand. The melody is composed of eighth-note pairs: D4-E4, F#4-G4, A4-B4, C5-D5, E5-F#5, G5-A5, B5-C6, and D6. The bass line consists of quarter notes: D3, G2, F#2, E2, D2, C2, B1, and A1. The voice part enters in the second measure with the lyrics: "Prob-ing me, wait-ing if I take the bait, sur-ren-der, step in-to the line. We won't re-al-ised by the look in your eyes, me-tal will ne-ver die. With". The guitar part includes five fretboard diagrams labeled G5, D5, E5, C5, and D5, showing the positions of the notes in the melody. The G5 diagram shows the 5th fret on the 4th string. The D5 diagram shows the 5th fret on the 2nd string. The E5 diagram shows the 7th fret on the 1st string. The C5 diagram shows the 3rd fret on the 1st string. The D5 diagram shows the 5th fret on the 2nd string.

0:53
1:49
3:28

S

E5

D5

5fr

E5

7fr

1. give in - to the false, we are not as dull as
2.3. ma - gic in our hands, we are lost and found con -

Two guitars

The musical score for two guitars, measures 1-4, is shown. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a guitar tablature. The notation includes chords and individual notes, with some measures featuring a double bar line and a repeat sign. The tablature uses numbers 5, 7, 9, and 10 to indicate fret positions.

C5 3fr D5 5fr E5 7fr D5 5fr

ta - ken, some hold out if they can, — they must
- ten - ders for a king - dom of our stand, come to -

TAB

E5 7fr C5 3fr D5 5fr

kill us if they want us to fall. When
- ge - ther, no sur - ren - der at all. When

TAB

1:06
2:03
3:42

[E]

D5 5fr

we u - nite, we're

TAB

[E]

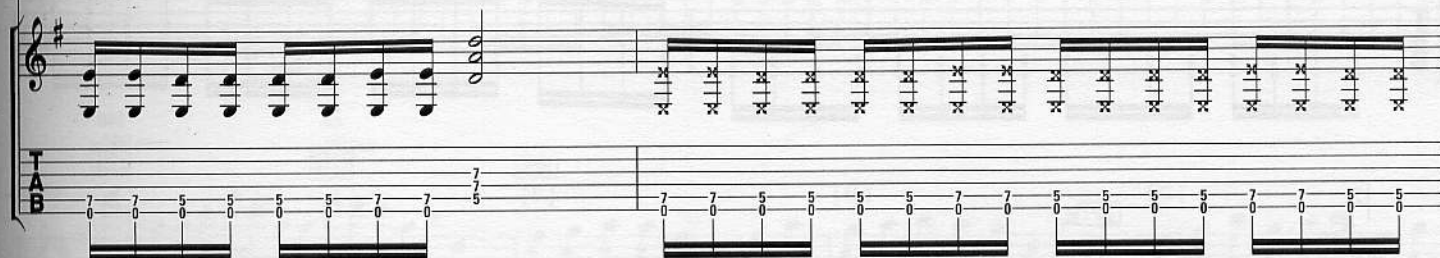
E5 7fr D5 5fr [E]

fall - ing high - er. When worlds col -

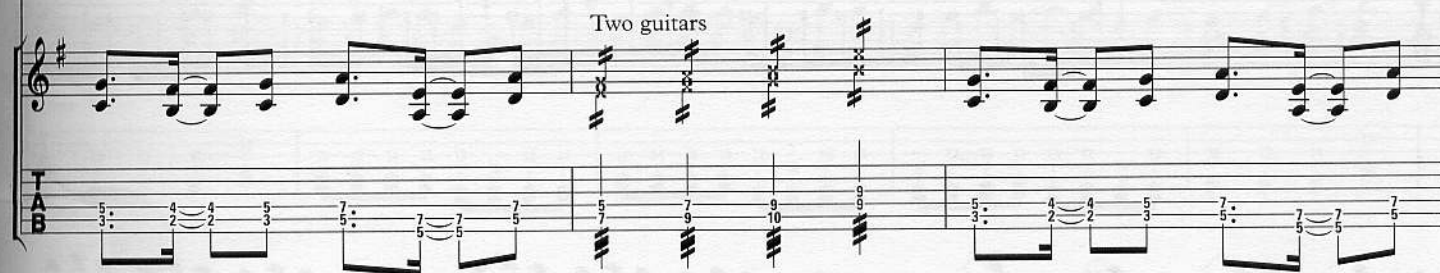
TAB



[E]



to Coda ⊕



1.

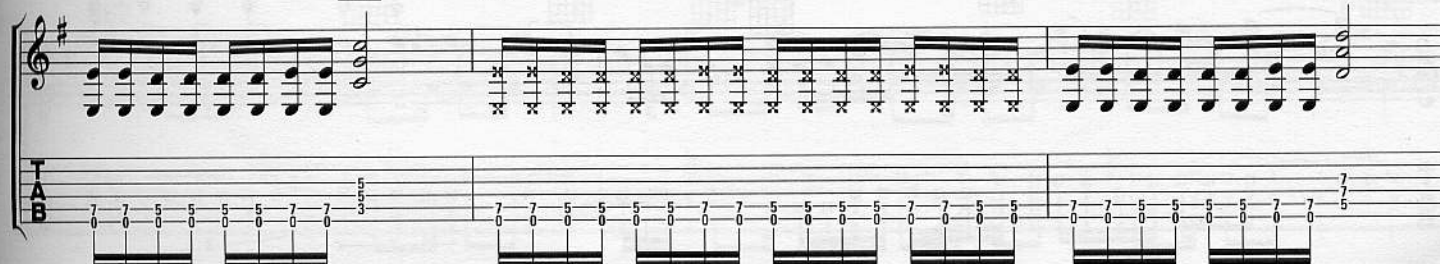
[E]



[E]



[E]



[E]

2.
E5
0 x x x 7fr
[E]

8va

D5 5fr
Bb5 6fr
A5 5fr
D5 5fr
Bb5 6fr
A5 5fr

Bl-5

A5

6fr

5fr

2:49

[F]

[G]

[C]

TAB

15 10 10 10 10 10 13 12 10 10 13

12 0

10 12 14 14 10 10 10 14

12 14 15 14 12 12 15 14

14 12 15 12 14 12 14 12

The image shows a musical score for the song "The Wind" by The Beatles. It consists of two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in treble clef with a key signature of one flat (B-flat). The bass staff is in bass clef with a key signature of one flat (B-flat). The score is divided into measures by vertical bar lines. Above the guitar staff, there are four chord diagrams labeled [F], [G], [C], and [F]. The bass staff contains a series of numbers (10, 12, 14, 13, 10, 12, 14, 14, 10, 10, 10, 14, 12, 14, 15, 14, 12, 12, 15, 14, 14, 12, 15, 12, 14, 12, 14, 12, 10, 12, 14, 13) which are likely fret numbers for the bass player. The guitar staff shows a series of notes and chords corresponding to the bass line.

8va

E5 C5 B5 E5 C5 B5

7fr 3fr 7fr 3fr

17-19, 19(17)-20, 17, 17, 15-14, 15, 14, 14, 9, 14-0, 12-14, 12, 12-15, 12-12, 17-12, 13, 13-12, 13-0, 0, 0, 18, 17, 16, 15, 14, 14, 14, 13, 13-12, 12-11, 11

3 3 3

[illegible]

E5 **C5** **G5** **C5** **D5**

7fr 3fr 3fr 3fr 5fr

D.S. al Coda

With

TAB

10 12 12 12 12 8 8 8 8 10 10 10 10 8 13 12 12 8 8 13 12 12 8 12 15 14 12 15 13 12 14 12 11 14 12 10 9 12

7 9 9 9 9 5 5 5 5 7 7 7 7 5 10 9 9 5 5 10 9 9 5 12

\oplus *CODA*

3:58

[E]

3:58 [E]

C5 B5 C5 D5 A5 D5 E5 C5 B5 C5 D5 A5 D5

x x x x 3fr x x x x 3fr x x x x 3fr x x x x 5fr x x x x 5fr x x x x 5fr x x x x 7fr

no harm com - ing near, no harm com-ing near.

TAB

5 7 9 10 5 4 4 5 7 7 7 5 7 9 10 9 5 4 4 5 7 7 7 5

free time

free time

We're fall - ing, we're fall - ing, we're fall - ing

TAB

high - er. _____

Hey Lord!

Musik & Text: Andreas Deris

Recording sounds one semitone flat

$\text{♩} = 120$

N.C.

Strings arr. for gtr.

Strings arr. for gtr.

4/4

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A5

G/B

C5

D5

A5

G/B

C5

D5

F5

Fmaj7

A5

What is it all a-bout? Plea-sure or pain, cold or fire, love a-against dis-dain, Good or pro-fane, odd or e-ven, all is face to face,

F5 Fmaj7 A5

hope or_ des-pair, truth or li - ar, nor - mal or in - sane, do you know
sin - ner_ and saint, serve each oth-er, life is called this place

Fadd#4 G6 Fadd#4 G D5/A E5/B

_ what to choose? It can't hap-pen you lose, like the stars_ need the light, no left_ with-out right.


0:53 1:35 A5 F5/C G5/D C5/G A5/E F5 G5 A5 F5/C G5/D


Hey_ Lord, hey_ Lord, life is strik - ing as you taught._ Hey_ Lord, hey


1. C5/G A5/E F5 G5 F5


_ Lord, time is run - ning, time is short._ Hey Lord, What is it all a-bout?


2


G5  3fr


A5  2fr

G/B  2fr

C5  3fr

D5  5fr


A5  2fr


G/B  2fr


life is short. — Hey Lord, hey Lord —

TAB: 7 5 7 5 9 5 7 9 7 7 4 5 12 12 4 5 2 2 4 5 12 12 12 2 2 4 5 12 2 3 10 10 2 3 0 0 2 3 10 10 10 0 0 2 3 10


2:03


C5  3fr


Fmaj7  2fr

Asus2  2fr


TAB: 12 4 5 2 2 4 5 13 13 12 12 13 13 13 15 15 13 13 0 14 12


Fadd#4  2fr


Fmaj7  2fr

Em  2fr

TAB: 12 14 14 15 17 17 17 15 17 17 15 17 15 15 17 17

Fadd#4  2fr

Fmaj7  2fr

Asus2  2fr

TAB: 17 17 5 10 15 15 15 15 15 13 13 13 12 12 12 13 12 14 14 14 9 10 15 15 15 13 13 13 12 12 12 14 14 14 9 10 18 18

2:34
2:49

Fadd#4

Fmaj7

Asus2

Fadd#4

Fmaj7

1. Em

○ × × ○ ○ ○

3:05

2.

F5

C5

A5

F5/C

G5/D

CEA

AE 41

Hey Lord, hey Lord, —

The image shows a musical score for a guitar and voice performance of "The Lord's Prayer". The guitar part is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some measures containing rests. Below the melody, the lyrics "hey Lord, _" are written. The bass line is written on a double staff with a bass clef and a key signature of one sharp. It consists of a series of chords and single notes, with some measures containing rests. Above the guitar staff, there are several chord diagrams for C5, D5, A5, and G/B, each with a fret number (3fr, 5fr, 2fr, 3fr, 5fr). The diagrams show the fingerings for each chord. The score is divided into measures by vertical bar lines.

A5

free time

Aadd#4

repeat to fade

hey Lord. What is it all a-bout?

T

A

B

12 12 2 2 2 2

10 10 0 0 0 0

2 2 2 4 2 2 2 4 0 0 2 2

Don't Spit On My Mind

Musik & Text:
Andreas Deris & Markus Peter Grosskopf

Recording sounds one semitone flat

♩ = 126

0:15

[E]

0:31
1:35

[E]

F5



[E]



[E]



[E]



C5 3fr

D5 5fr

E5

G5 10fr

F#5 9fr

you real - ly think we're that blind? Don't spit on my mind,

G5 3fr

A5 5fr

G5 3fr

A5 5fr

E5

G5 10fr

F#5 9fr

don't spit on my mind, don't spit on my mind.

G5 3fr

A5 5fr

G5 3fr

A5 5fr

don't spit on my mind, don't

1. [E]

F5

G5 3fr

F5

Bb5

[E]

[E]

spit.

2:38

2. [E] spit on my mind,

Two Guitars

no

F#5 G5 F#5 E5 F#5 G5 F#5 E5

Pinch harmonics

F#5 G5 F#5 E5 F#5 G5

30

F#5 E5 A5 B♭5 A5 E5 G5

8va

TAB

17-14-16-17 14-16-16-17 17-15-14 17-15 15-16 0 17 19 0-0-0-0-0-0-0-0-0-0-0-0-2-0 5-3-

A5
 E5
 G5 3fr
 A5
 Bb5
 A5
 E5
 G5 3fr

7.
 8-10
 7-9-10
 8-9
 10
 8-10
 13-12
 10-12
 12-10
 12-10
 13-11
 12
 13
 16-15
 13
 14
 18-17
 17
 18-17
 20-17
 19-21
 19-17
 19-21

3:19 [F#]

D7 4fr

C#7

The first staff of music is in treble clef with a key signature of two sharps (F# and C#). It begins with a tempo marking of 3:19 and a chord symbol [F#]. The melody consists of eighth and quarter notes, with some notes beamed together. Above the staff, there are two guitar chord diagrams: a D7 barre chord (labeled 'D7 4fr') and a C#7 barre chord (labeled 'C#7').

We are_ the peo - ple,_ we are_ the mas - ses_ you are_____ for.

8va Two Guitars

[F#]

The musical score is written on a single staff with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The lyrics are: 'We give the po - wer and our ____ de - sire must be your _____ law.' The melody consists of eighth and quarter notes, with some notes beamed together. There are two guitar chord diagrams: D7 (x, 2, 3, 4, 5, 4fr) and C#7 (x, 2, 3, 4, 5, 4fr). The score ends with a double bar line and a repeat sign.

We give the po - wer and our ____ de - sire must be your _____ law.

We give the po - wer and our _____ de - sire must be your _____ law.

3:34

[E]

C7



Think I'm stand - ing here all a - lone, one of a kind.

Two Guitars



B7



[E]

C7



Don't think be - cause you're still there means that we are all blind.



3:50

B7



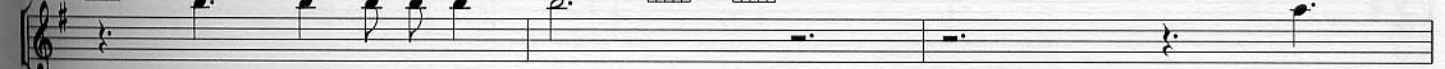
E5



G5



F#5



Don't spit on my mind,

don't



G5



A5



G5



A5



E5



G5



F#5



spit on my mind, don't spit on my mind, don't



G5 A5 G5 A5 E5 G5 F#5 E5 F#5 G5 A5 E5

3fr 5fr 3fr 5fr 10fr 9fr 7fr 9fr 10fr 12fr

spit on my mind, don't spit. Don't spit on my

TAB

G5 A5 G5 A5 E5 G5 F#5

3fr 5fr 3fr 5fr 10fr 9fr

mind, don't spit on my mind,

TAB

E5 F#5 G5 A5 B5 G5 A5 G5 A5

7fr 9fr 10fr 12fr 10fr 5fr 3fr 5fr

don't spit on my mind,

TAB

E5

don't spit.

TAB

Revelation

Musik: Uli Kusch
Text: Andreas Deris

Recording sounds one semitone flat

♩ = 140

0:15

D N.C.

-2

free time

F5

xxxx

8va

G5

xxxx

5fr

8va



♩ = 164

First system of music notation, featuring a treble clef staff and a guitar tablature (TAB) staff. The treble staff contains a single note (A5) sustained across five measures. The TAB staff shows a single fret (2) sustained across five measures.



Second system of music notation, featuring a treble clef staff and a guitar tablature (TAB) staff. The treble staff contains a series of eighth notes across five measures, with a final measure containing a quarter note. The TAB staff shows a series of eighth notes across five measures, with a final measure containing a quarter note. Chord diagrams for E5, D5, F5, E5, D5, and F5 are shown above the staff.

1: 16
2: 15

[B]

Third system of music notation, featuring a treble clef staff and a guitar tablature (TAB) staff. The treble staff contains a series of eighth notes across five measures, with a final measure containing a quarter note. The TAB staff shows a series of eighth notes across five measures, with a final measure containing a quarter note. Lyrics are provided below the treble staff: "Now Po - we wer chase and the pros - end pe - of ri -".



[B]

Fourth system of music notation, featuring a treble clef staff and a guitar tablature (TAB) staff. The treble staff contains a series of eighth notes across five measures, with a final measure containing a quarter note. The TAB staff shows a series of eighth notes across five measures, with a final measure containing a quarter note. Lyrics are provided below the treble staff: "time, a - fraid what we will find. - ty, it won't be like be - fore.".

Once a gain since
Name, rank and au

Je - sus Christ the stars look
- tho - ri - ty not count - ing

G5
xxxxx 5fr

TAB

The musical score for 'The Wind' by The Beatles is presented in two staves. The top staff is for guitar, featuring a treble clef and a key signature of two sharps (F# and C#). The bottom staff is for bass, featuring a bass clef and a key signature of two sharps. The guitar staff contains a series of chords and melodic lines, while the bass staff contains a series of chords and melodic lines. The score is divided into two systems, each containing a guitar staff and a bass staff. The first system includes a guitar staff with a treble clef and a bass staff with a bass clef. The second system includes a guitar staff with a treble clef and a bass staff with a bass clef. The score is written in a standard musical notation style, with notes, rests, and bar lines. The guitar staff includes a key signature change from two sharps to one sharp (F#) in the second system. The bass staff includes a key signature change from two sharps to one sharp (F#) in the second system. The score is a transcription of the original recording, capturing the essence of the song's melody and harmony.

The musical notation for 'The Wind' by The Beatles consists of two staves. The top staff is a treble clef staff with a melody of eighth notes. The bottom staff is a guitar TAB staff with fret numbers and chord diagrams. The melody is in the key of D major and has a tempo of 120 bpm. The guitar part is in the key of D major and has a tempo of 120 bpm. The guitar part is a simple accompaniment for the melody, using a D major chord and a D major triad.

G5 5fr A5 E5 7fr G5 5fr C5 3fr D5

- a - tion, false il - lu - sions

TAB

3 3 3 3 3 3 3 3 5 5 5 5 5 5 5 0 0 0 0 0 0 0 0 2 2 2 2 5 5 5 5 5 5 5 3 3 3 3 5 5 5 5

[E] F5 G5 5fr A5

fade and die. What - ev - er we a - wait - ed, cha - ri - ty or

Two Guitars

TAB

7 7 7 7 5 7 9 10 12 12 9 7 5 3 5 0

B5 C5 3fr F5 G5 5fr [E] to Coda

ha - tred, what - ev - er we a - wait - ed will a -

TAB

2 3 3 5 0 2 2 2 2 2 2 0 2 2 2 2 0 2 3 2 0

1.3. F#5 4fr E5 7fr G5 5fr

- rise.

TAB

0 2 2 2 2 2 2 0 2 2 2 2 0 2 3 2 0 4 4 2 5

F#5 4fr

E5 7fr G5 5fr E5 7fr

D5 F5 E5 7fr

D5 F5

2. [B]

F#5 4fr

E5 7fr G5 5fr

- rise. It's re - ve -

F#5 4fr

E5 7fr G5 5fr E5 7fr

- la - tion, yeah.

Diagrammatic representations of chords: D5, F5, F#5, F#5 4fr, E5 7fr, F#5 4fr, G5 5fr.

2 4

Diagrammatic representation of chord: D5.

2 4

2 4

2 4

Diagrammatic representations of chords: E5 7fr, F#5 4fr, G5 5fr, F#5 4fr, E5 7fr.

12 8

331

C5 3fr B5 C5 3fr D5 F5 E5 7fr A5

C5 3fr B5 C5 3fr G5 5fr E5 7fr G5 5fr A5 8va

F#5 4fr A5 8va

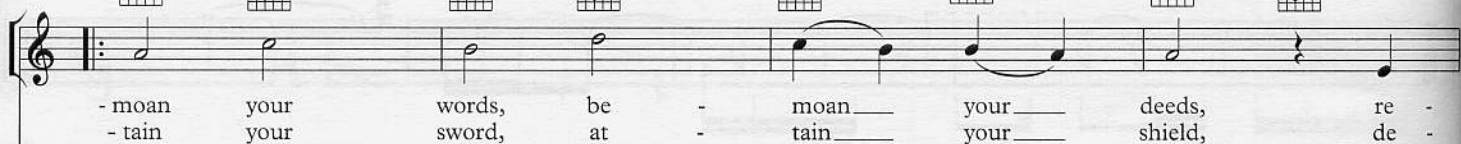
C5 3fr B5 C5 3fr D5 F5 E5 7fr

A5 [A]

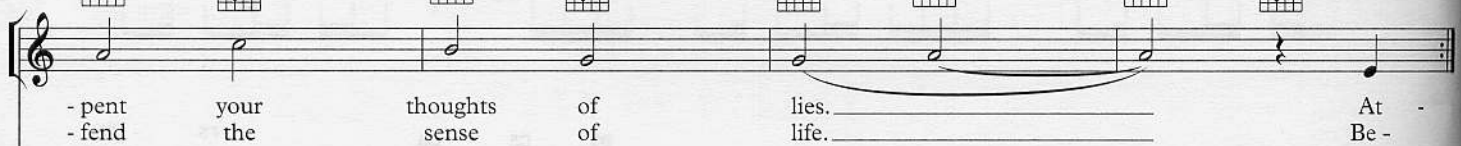
3:56



Be -

4:02
4:14

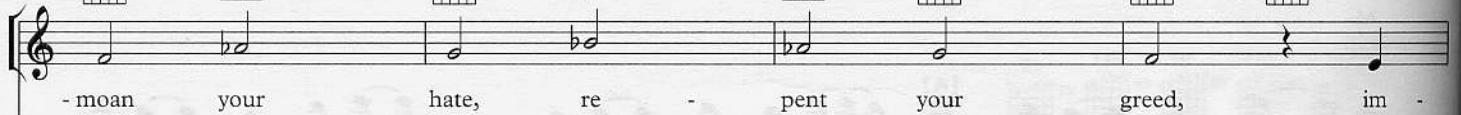
- moan your words, be - moan your deeds, re -
- tain your sword, at tain your shield, de -



- pent your thoughts of of lies. At -
- fend the sense of life. Be -



4:25



- moan your hate, re - pent your greed, im -



rall.

A5 E5 A5 E5 A5 E5 A5 E5

7fr 7fr 7fr 7fr 7fr 7fr 7fr 7fr

-prove your rot - ten seed.

♩ = 192

A5 D5 G5 F5 G5

8va 5fr 5fr

A5 D5 G5

8va 5fr 5fr

A5 C5 D5 E5 F5

3fr 7fr

D5 Bb5 A5 C5

Two Guitars 3fr 3fr

TAB 15. 13-13 15 12 18. 17-17 20 20. 17-17 17 12 3 3 1 14. 13-13 14

TAB 2 3 2 3 9 9 7 9 10 10 8 8 8

let ring

TAB 9 9 7 7 7 9 9 12 12 10 10 13 13 11 11 9 9 7 7 10 10 8 8 8 9 9 7 7 9 9

TAB 9 4 5 5 5 5 7 7 9 9 9 10 9 7 7 10 10 10 8 8 8 8 7 7 8

TAB 10 10 8 10 8 8 5 5 7 7 7 7 9 9 11 11 11 12 11 9 9 12 12 12 10 10 10 10 9 9 10 12 12 10 12 10 10 11 11 12

♩ = 164

F#5

6:08



E5



First system of music, measures 1-4. Treble clef, 12/8 time signature. Bass clef, 12/8 time signature. F#5 and E5 fretboard diagrams are shown above the staff.

D5



E5



8va

Second system of music, measures 5-8. Treble clef, 12/8 time signature. Bass clef, 12/8 time signature. D5 and E5 fretboard diagrams are shown above the staff. An 8va (octave) marking is present above the staff.

C5



C/Bb



Bb



Third system of music, measures 9-12. Treble clef, 12/8 time signature. Bass clef, 12/8 time signature. C5, C/Bb, and Bb fretboard diagrams are shown above the staff.

Ab



8va

Fourth system of music, measures 13-16. Treble clef, 12/8 time signature. Bass clef, 12/8 time signature. Ab fretboard diagram is shown above the staff. An 8va (octave) marking is present above the staff.

♩ = 82

6:28

[E]

Two Guitars

Fifth system of music, measures 17-20. Treble clef, 4/4 time signature. Bass clef, 4/4 time signature. [E] Two Guitars instruction is present.

E5 7fr

D5 F5 E5 7fr

7:08

D5 F5 D5

[B] G5 5fr F#5 4fr A5 [B]

E5 7fr

whore. Pray for the

Pray for the child

so born just by a fraud and a

whore. Pray for the

child _____ who won't know

[C#]

The first system of music includes a vocal line with the lyrics "child", "who", "won't", and "know". The guitar part features a series of chords, with a specific chord marked [C#]. The bass line provides a rhythmic accompaniment.

what it's cry - ing for.

A5 G#5 B5

D.S. al Coda

The second system continues the musical piece with the lyrics "what", "it's", "cry", and "ing for.". It includes guitar chords A5, G#5, and B5, and a section marked "D.S. al Coda".

⊕ CODA

[E]

- rise.

F#5

The third system begins with a "CODA" section, indicated by a circle with a cross symbol. It includes the lyrics "- rise." and a guitar chord F#5. The notation shows a continuation of the musical themes.

It's re - ve - la - tion, _____ yeah.

The fourth system concludes the page with the lyrics "It's", "re - ve - la - tion,", and "yeah.". The musical notation includes a vocal line, a guitar line with chords, and a bass line.

First system of musical notation, featuring a treble staff with a key signature of one sharp (F#) and a common time signature. The treble staff contains a complex melodic line with many beamed sixteenth notes. The bass staff contains a rhythmic accompaniment with a 4/4 time signature and a key signature of one sharp. The system consists of two measures.

Second system of musical notation, continuing the melodic and rhythmic patterns from the first system. It consists of two measures.

Third system of musical notation, featuring a vocal line with a melodic phrase. The lyrics "It's re ve" are written below the staff.

Fourth system of musical notation, continuing the melodic and rhythmic patterns from the third system. It consists of two measures.

Fifth system of musical notation, featuring a vocal line with a melodic phrase. The lyrics "la tion." are written below the staff.

Sixth system of musical notation, continuing the melodic and rhythmic patterns from the fifth system. It consists of two measures.

Time

Musik & Text: Andreas Derflinger

$\text{♩} = 120$

Gm **F⁶₉** **Gm** **Am7add4** 3fr

let ring

Gm **F⁶₉** **Gm** **Am7add4** 3fr

0:06
0:48
2:05

Feel it run - ning off_ so strong and clear.
Guard his lit - tle_ while and calm his shi - ver.
When his mind was clear he called you bro - ther.

Gm **F⁶₉** **Gm** **Am7add4** 3fr

An age is ov - er_ fast_ and_ dis - ap - pears.
Wash and dry his_ tears and cool his fe - ver.
Now his brain is_ dazed, it's re - sign - ing ra - ther.

TAB

Gm F⁶₉ Gm Am7add4 3fr

Help him if you can, his hour will come soon,
 Take the bi-ble's words, speak it pure his soul,
 Mo - ther take his hand, say a last good - bye,

Gm F⁶₉ Gm Am7add4 3fr

push a - way his fear, he'll see E - ly - si - um. It's
 lay love in his mind, he's close to the fi - nal goal. It's
 we're not gift - ed to turn wa - ter in - to wine. It's






Gm F⁶₉ Gm Am7add4 3fr

— time, it's time. It's
 — time, it's time. It's
 — time, it's time. It's

1st time tacet




Gm F⁶₉ Gm Am7add4 3fr F Gm


time to go, time for the free-dom, time to face what we all be - lieve in. Pray strong,

pray to the high-er, turn your back on the de-vil's fire. Time to go, time for the free-dom,

TAB

to Coda 

time to face what we all be - lieve in, time is pass - ing by.

TAB






TAB






2. 

All be - lieve, woh, woh,






TAB











woh, woh,



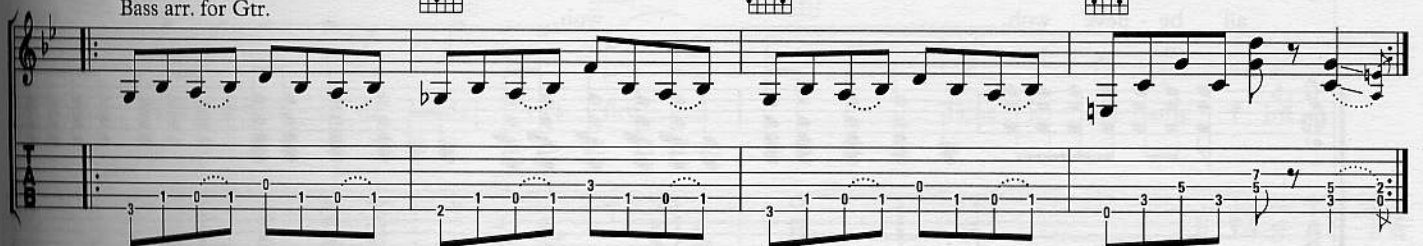











woh, woh,




Bass arr. for Gtr.



It's time to go,

8va Gtr.



Bb5/Gb
 x x x x
 x x x x
 x x x x
 x x x x

Gm
 o o x
 x o o
 x o o
 x o o

Cadd9/E
 o x o x
 x o o x
 x o o x
 x o o x

time for the free - dom. It's

8va

TAB

⊕ *CODA*

CODA

F5 Bfr Gm F₉ Gm F

all - lieve woh, woh, woh,

TAB

Gm F⁹ Gm F Eb/G

woh. Time to go, time

TAB

F5 Eb5 F5 Gm

— for the free-dom, time to face what we all be - lieve in. Time to go,

F₉ Gm Am7add4 F5 Gm F₉

time for the free-dom, time to face what we all be-lieve in. Pray strong, pray to the high-er,

Gm Am7add4 F5 **rall.** Ebmaj7

turn your back on the de - vil's fire. — Time is pas - sing by.

a tempo Gm F₉ Gm Am7add4

let ring repeat to fade

I Can

Musik: Andreas Deris
Musik & Text: Michael Weikath

Recording sounds one semitone flat

$\text{♩} = 176$

Chord diagrams: A5, F5, D5, F5, G5 3fr, A5

Chord diagrams: A5, F5, D5, F5, G5 3fr, A5

1.2.

Chord diagrams: Am 5fr, F/A 5fr, G/A 7fr, Fmaj7, G 3fr, Am 5fr

3.

May I take you high - er, feed well
Will I be the fly - er, keep you

your de - sire? _____
more in - spired? _____

We won't _____
Some will _____

be for - got - ten, _____
leave here shat - tered, _____

The musical score is for the poem "The Rime of the Ancient Mariner" by Samuel Taylor Coleridge. It features a guitar accompaniment and a vocal melody.

Guitar Accompaniment:

- Chord Diagrams:** F5 (Fifth fret, 5th string), G5 (Fifth fret, 4th string), A5 (Fifth fret, 3rd string). Each diagram shows a 5-string guitar with the 5th string open and the 4th, 3rd, and 2nd strings fretted at the 5th fret.
- Fretting Instructions:** "3fr" (3rd fret) is indicated for the G5 and A5 chords.

Vocal Melody:

The lyrics are: "foes left slain and rot - ten. wish us tarred and feath - ered."

Bass Line:

The bass line is written on a single staff with a treble clef. It includes fingering numbers (1, 2, 3, 4, 5) for the fingers used to play the notes.

103
2/12
3:32

Fmaj7

G5

Em

Fmaj7

G5

3fr

3fr

3fr

3fr

3fr

3fr

I will have my way as once be - fore, oth - ers stand in awe, can't
Show me a - ny - one who doubts our ways. I will laugh out loud and
Leave me wait - ing years or strike to - day, tram - ple down the walls and

let ring

TAB

Em E5 A5 F5 D5

1:19
2:28
3:49

scorn at all. 1.3. I can, I can, I can make it
I will say 2. I can, I can, I can make it
pave your way.

TAB

F5 G5 A5 F5 D5

all a - gain, I don't wan-na lose, don't wan-na go down.
all a - gain, I don't wan-na lose, don't wan-na get drowned.

TAB

[E] A5 F5 D5 F5 G5

I can, I can, I can make the call a - gain,
I can, I can, I can heed the call a - gain,

TAB

A5 F5 D5 [E] A5

ful - fill my dreams un - til I'm cured. I can.
can at-tain ev-ery-thing to leave you sure. I can.

TAB

G

Fmaj7

G5

C

TAB

Am

D5

G

D. 8 al Coda

TAB

⊕ CODA

4:19

Am

A5

G5

F5

A5

G5

F5

A5

G5

rall.

TAB

F5

fade out

[F]

I can.

let ring

TAB

A Handful Of Pain

Musik: Uli Kusch
Text: Andreas Deris

Recording sounds one semitone flat

♩ = 120

Chord diagrams and fret numbers for the guitar part of "A Handful Of Pain". The key signature is one semitone flat (B-flat major / D-flat minor).

System 1:

- F5
- G5 3fr
- A5
- B5
- C5 3fr
- B5
- A5 7fr
- F/A 7fr
- F5 8fr
- D5/A 7fr
- A5 7fr
- D5/A 7fr

System 2:

- C5/A 5fr
- G5/A 5fr
- C5/A 5fr
- F5/A 3fr
- G7/A 3fr
- F5/A 3fr
- A5 7fr
- F/A 7fr
- F5 8fr
- D5/A 7fr
- A5 7fr
- D5/A 7fr

System 3:

- C5/A 5fr
- G5/A 5fr
- C5/A 5fr
- F5/A 3fr
- G7/A 3fr
- F5/A 3fr
- A5

The guitar part is written in 4/4 time. The bass line is indicated by fret numbers on the bottom staff. The melody is written on the top staff. The piece concludes with a final chord diagram (A5) and a double bar line.

0:30
1:40

 A5
  G5 3fr
  C5 3fr
  G/B 2fr
  A5
  G5 3fr
  F5
  C5 3fr
  G5 3fr

still re - mem - ber ev - ery hour, ev - ery se - cond has been ours.
 dif - ferent col - ours, dif - ferent na - ture, both of us like pu - pil and teach - er.

TAB: 2 0 5 3 5 3 2 0 5 3 1 1 3 5 5 7 9 7 12 12

 A5
  G5 3fr
  C5 3fr
  G/B 2fr
  A5
  G5 3fr
  F5
  E5
  G5 3fr

Far a - way from a - ny bur - den, we met eyes with - out a cur - tain.
 It's a puz - zle with two pie - ces, still not done 'cause one still miss - ing.

TAB: 2 0 0 1 5 3 5 3 2 0 5 3 1 1 1 3 5 2 2 2 5 5 0 3

 A5
  G5 3fr
  C5 3fr
  G/B 2fr
  A5
  G5 3fr
  F5
  C5 3fr
  G5 3fr

Head - less in - to a new sen - sa - tion, whe - ther brain nor fear nor pa - tience.
 Help - less I go through un - known sta - ges, a chap - ter of life which has miss - ing pa - ges.

TAB: 2 0 5 3 5 3 2 0 5 3 1 1 3 5 5 7 9 9 7 12 12

A5 G5 C5 G/B A5 G5 F5 G5 A5

Care - less, we had a game to play, you crossed my way, for twen-ty days.
Tor - ture's not on - ly phy - si - cal, it pains un - bound, way, way down.

1:02 2:12 B5 D/F# G/B G F#

Why don't you just heal the
Why don't you just heal, the

Kbd. arr. for gtr.

B5 D/F# G/B G5

yearn - ing that I feel? Hey,
yearn - ing that I feel? Hey, I be -

Gtr.

what we call a game, — is more than just a hand - ful of
 - lieve what we called a game, — is more than just a hand - ful of

F#5

TAB

pain. We've gone — the wrong — way, 'cause I be - lieve — it's more

A5 **F/A** **F5** **D5/A** **A5** **D5/A** **C5/A** **G5/A** **C5/A**

TAB

— than just a hand - ful of pain. — We've gone — the wrong — way, 'cause I be -

F5/A **G7/A** **F5/A** **A5** **F/A** **F5** **D5/A** **A5** **D5/A**

TAB

- lieve — it's more — than a hand - ful of pain. — tan a hand - ful of pain.

1. **F5/A** **G7/A** **F5/A** 2. **F5/A** **G7/A** **F5/A**

TAB

2:50 [G#] [F#] [E]

Woh oh

Multi-tracked Gtr.

[F#] [E] [F#]

oh oh more than just a hand - ful of

3:08

A5 G5 A5 G5 E5

pain.

G5 A5

8va

Chord diagrams: G5 (3fr), A5, G5 (3fr), E5, G5 (3fr), F5 (3:24).

8va

6 3 3 6 6

Chord diagrams: G5 (3fr), E5, A5.

8va

6 3 6 3 6 3

Chord diagrams: F5, E5.

5 3 5 7 5 7 7 9 7 7 8 10 8 10 12 10 12 14 12 10 12 14 12 14 13 12 13 12

Chord diagrams: A5 (7fr), F/A (7fr), F5 (8fr), D5/A (7fr), A5 (7fr), D5/A (7fr), C5/A (5fr), G5/A (5fr), C5/A (5fr), F5/A (3fr), G7/A (3fr), F5/A (3fr).

14 9 9 10 9 9 7 9 7 5 5 5 7 5 5 0 5 4 5

A5 7fr F/A 7fr F5 8fr D5/A 7fr A5 7fr D5/A 7fr C5/A 5fr G5/A 5fr C5/A 5fr F5/A 3fr G7/A 3fr F5/A 3fr

3:54 4:11 B5 9fr G/B 9fr B5 9fr E5/B 9fr B5 9fr E5/B 9fr D5/B 7fr A5 7fr D5/B 7fr

We've gone the wrong way, 'cause I believe it's more

G5/B 5fr A7/B 5fr G5/B 5fr B5 9fr G/B 9fr B5 9fr E5/B 9fr B5 9fr E5/B 9fr

— than just a hand - ful of pain. — We've gone the wrong way, 'cause I be -

D5/B 7fr A5 7fr D5/B 7fr G5/B 5fr A7/B 5fr G5/B 5fr

- lieve — it's more — than a hand - ful of pain.

Recording sounds one semitone lower

D5

5fr

A5

xxxxx 5fr



The musical score is for the song "Hal -". It features a guitar part and a vocal part. The guitar part is written in standard notation and includes a TAB section. The key signature is one sharp (F#). The score is divided into two systems, each with a first and second ending.

System 1:

- Guitar:** The first ending consists of a series of eighth notes: F#4, G#4, A4, B4, C5, D5, E5, F#5, G#5, A5, B5, C6, D6, E6, F#6, G#6, A6, B6, C7, D7, E7, F#7, G#7, A7, B7, C8, D8, E8, F#8, G#8, A8, B8, C9, D9, E9, F#9, G#9, A9, B9, C10, D10, E10, F#10, G#10, A10, B10, C11, D11, E11, F#11, G#11, A11, B11, C12, D12, E12, F#12, G#12, A12, B12, C13, D13, E13, F#13, G#13, A13, B13, C14, D14, E14, F#14, G#14, A14, B14, C15, D15, E15, F#15, G#15, A15, B15, C16, D16, E16, F#16, G#16, A16, B16, C17, D17, E17, F#17, G#17, A17, B17, C18, D18, E18, F#18, G#18, A18, B18, C19, D19, E19, F#19, G#19, A19, B19, C20, D20, E20, F#20, G#20, A20, B20, C21, D21, E21, F#21, G#21, A21, B21, C22, D22, E22, F#22, G#22, A22, B22, C23, D23, E23, F#23, G#23, A23, B23, C24, D24, E24, F#24, G#24, A24, B24, C25, D25, E25, F#25, G#25, A25, B25, C26, D26, E26, F#26, G#26, A26, B26, C27, D27, E27, F#27, G#27, A27, B27, C28, D28, E28, F#28, G#28, A28, B28, C29, D29, E29, F#29, G#29, A29, B29, C30, D30, E30, F#30, G#30, A30, B30, C31, D31, E31, F#31, G#31, A31, B31, C32, D32, E32, F#32, G#32, A32, B32, C33, D33, E33, F#33, G#33, A33, B33, C34, D34, E34, F#34, G#34, A34, B34, C35, D35, E35, F#35, G#35, A35, B35, C36, D36, E36, F#36, G#36, A36, B36, C37, D37, E37, F#37, G#37, A37, B37, C38, D38, E38, F#38, G#38, A38, B38, C39, D39, E39, F#39, G#39, A39, B39, C40, D40, E40, F#40, G#40, A40, B40, C41, D41, E41, F#41, G#41, A41, B41, C42, D42, E42, F#42, G#42, A42, B42, C43, D43, E43, F#43, G#43, A43, B43, C44, D44, E44, F#44, G#44, A44, B44, C45, D45, E45, F#45, G#45, A45, B45, C46, D46, E46, F#46, G#46, A46, B46, C47, D47, E47, F#47, G#47, A47, B47, C48, D48, E48, F#48, G#48, A48, B48, C49, D49, E49, F#49, G#49, A49, B49, C50, D50, E50, F#50, G#50, A50, B50, C51, D51, E51, F#51, G#51, A51, B51, C52, D52, E52, F#52, G#52, A52, B52, C53, D53, E53, F#53, G#53, A53, B53, C54, D54, E54, F#54, G#54, A54, B54, C55, D55, E55, F#55, G#55, A55, B55, C56, D56, E56, F#56, G#56, A56, B56, C57, D57, E57, F#57, G#57, A57, B57, C58, D58, E58, F#58, G#58, A58, B58, C59, D59, E59, F#59, G#59, A59, B59, C60, D60, E60, F#60, G#60, A60, B60, C61, D61, E61, F#61, G#61, A61, B61, C62, D62, E62, F#62, G#62, A62, B62, C63, D63, E63, F#63, G#63, A63, B63, C64, D64, E64, F#64, G#64, A64, B64, C65, D65, E65, F#65, G#65, A65, B65, C66, D66, E66, F#66, G#66, A66, B66, C67, D67, E67, F#67, G#67, A67, B67, C68, D68, E68, F#68, G#68, A68, B68, C69, D69, E69, F#69, G#69, A69, B69, C70, D70, E70, F#70, G#70, A70, B70, C71, D71, E71, F#71, G#71, A71, B71, C72, D72, E72, F#72, G#72, A72, B72, C73, D73, E73, F#73, G#73, A73, B73, C74, D74, E74, F#74, G#74, A74, B74, C75, D75, E75, F#75, G#75, A75, B75, C76, D76, E76, F#76, G#76, A76, B76, C77, D77, E77, F#77, G#77, A77, B77, C78, D78, E78, F#78, G#78, A78, B78, C79, D79, E79, F#79, G#79, A79, B79, C80, D80, E80, F#80, G#80, A80, B80, C81, D81, E81, F#81, G#81, A81, B81, C82, D82, E82, F#82, G#82, A82, B82, C83, D83, E83, F#83, G#83, A83, B83, C84, D84, E84, F#84, G#84, A84, B84, C85, D85, E85, F#85, G#85, A85, B85, C86, D86, E86, F#86, G#86, A86, B86, C87, D87, E87, F#87, G#87, A87, B87, C88, D88, E88, F#88, G#88, A88, B88, C89, D89, E89, F#89, G#89, A89, B89, C90, D90, E90, F#90, G#90, A90, B90, C91, D91, E91, F#91, G#91, A91, B91, C92, D92, E92, F#92, G#92, A92, B92, C93, D93, E93, F#93, G#93, A93, B93, C94, D94, E94, F#94, G#94, A94, B94, C95, D95, E95, F#95, G#95, A95, B95, C96, D96, E96, F#96, G#96, A96, B96, C97, D97, E97, F#97, G#97, A97, B97, C98, D98, E98, F#98, G#98, A98, B98, C99, D99, E99, F#99, G#99, A99, B99, C100, D100, E100, F#100, G#100, A100, B100, C101, D101, E101, F#101, G#101, A101, B101, C102, D102, E102, F#102, G#102, A102, B102, C103, D103, E103, F#103, G#103, A103, B103, C104, D104, E104, F#104, G#104, A104, B104, C105, D105, E105, F#105, G#105, A105, B105, C106, D106, E106, F#106, G#106, A106, B106, C107, D107, E107, F#107, G#107, A107, B107, C108, D108, E108, F#108, G#108, A108, B108, C109, D109, E109, F#109, G#109, A109, B109, C110, D110, E110, F#110, G#110, A110, B110, C111, D111, E111, F#111, G#111, A111, B111, C112, D112, E112, F#112, G#112, A112, B112, C113, D113, E113, F#113, G#113, A113, B113, C114, D114, E114, F#114, G#114, A114, B114, C115, D115, E115, F#115, G#115, A115, B115, C116, D116, E116, F#116, G#116, A116, B116, C117, D117, E117, F#117, G#117, A117, B117, C118, D118, E118, F#118, G#118, A118, B118, C119, D119, E119, F#119, G#119, A119, B119, C120, D120, E120, F#120, G#120, A120, B120, C121, D121, E121, F#121, G#121, A121, B121, C122, D122, E122, F#122, G#122, A122, B122, C123, D123, E123, F#123, G#123, A123, B123, C124, D124, E124, F#124, G#124, A124, B124, C125, D125, E125, F#125, G#125, A125, B125, C126, D126, E126, F#126, G#126, A126, B126, C127, D127, E127, F#127, G#127, A127, B127, C128, D128, E128, F#128, G#128, A128, B128, C129, D129, E129, F#129, G#12

0:19
1:24

[D]

le - lu - ja, ho - mi - nes, Gau - de - te de Do - mi - no, qui — dod - nat vi - ta om - nes, quod
- ce, et te vult Je - sus, li - be - ra - re, du - ce - re per — vi - tam tuus a - mi - cus,


 C5 G5 Bb5 F5 Bb5 C5 [D]

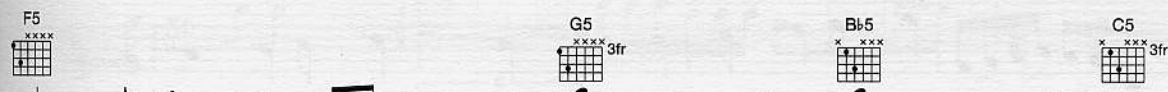
a - mat nos! Hal - le - lu - ja, mi De - us, tu vi - vis om - ni - po - tens, tu
 gau - de tu! A - mi - ci, di - mit - ti - te, men - te ma - lam pra - vam - que! A -





 Bb5 F5 G5 Bb5 C5 F5 D5 G5 C5

— es sem-per ben-ig-nus, tu am - as nos! Pa - ter nos - ter cae - lis, to-tum or-bem ter-rae reg-
 - ni-ma ac - ci - pi - te sa - luam fi - dem! Je - sus Chris-tus in cru-ce, de vi - ta de-ces-sit do-








 F5 G5 Bb5 C5

- nat. Et vin - cit dia-bo - lum ti - mo - rem, et omn - ium ho-mi - num.
 - lens. Sed de mor-te de re-sur - rex - it lux mun - di no - va



0:50
1:55
4:02

 D5  G5  C5  G5  F5  D5  C5  A5

1. 3. O lau - da - te do - mi-num! Prae - di - ca - te De - um,
 2. O lau - da - te do - mi-num! Fi - lium Je - sum Christ - um,

TAB: 7 5 3 5 3 1 0 2 3 2 5 3 7 5 3 2 1 0 5 2 3 2 5 3

 F5  D5  F5  Bb5  F5  G5  C5  D5  G5

A - ma - te cre - a - to-rem, qui cre - a - vit mun - dum. O lau - da - te
 om - ni - um re - demp - to-rem et spi - ri - tum sanc - tum! O lau - da - te

TAB: 3 0 7 5 3 3 3 3 3 3 3 0 5 2 3 7 5 5

 C5  G5  F5 *to Coda*  D5  G5  C5  G5  F5  D5  C5 1.  A5

do - mi-num!
do - mi-num!

8va

TAB: 5 5 3 0 2 3 2 5 3 17 15 18 17 15 15 17 13 13 15 13 15 14 12 13 14

8va

TAB: 18 17 19 17 15 15 17 14 14 15 14 17 15 14 12 15

D5 5fr C5 3fr A5 5fr D5 5fr C5 3fr A5 5fr 2. A5 5fr

Ec -

8va

8va

D5 5fr A5 5fr D5 5fr

A5 5fr D5 5fr A5 5fr N.C. 6 6 sim. 3

6 6 3

sim. 8va

TAB

2:41 / 2:49

D5 5fr

D5/E

D5/F#

8va

TAB

D5/G

A5 5fr

D5 5fr

G5 3fr

C5 3fr

G5 3fr

F5

D5 5fr

C5 3fr

A5 5fr

8va

TAB

3:04 8va

F5 D5 G5 C5 F5

G5 Bb5 C5

8va

3:19 3:31

[D] [C] [F]

[G] [A] N.C.

3:46

F5 D5 G5 C5

8va

F5
8va

G5 3fr

Bb5

C5 3fr

D. al Coda

CODA

4:2 I

D5 5fr G5 3fr C5 3fr F5 G5 5fr

O lau - da - te do - mi-num! O lau - da - te

C5 3fr F5 G5 5fr C5 3fr G5 3fr F5 D5 5fr G5 3fr C5 3fr G5 3fr F5

do - mi-num! O lau - da - te do - mi-num! O lau - da - te do - mi-num!

free time

D5 5fr G5 3fr C5 3fr F5

O lau - da - te do - mi-num!

rall.

Midnight Sun

Musik & Text: Michael Weikath

Recording sounds one semitone lower

♩ = 146



Two Gtrs



5fr

First system of guitar notation for "Midnight Sun". It consists of a treble clef staff and a TAB staff. The treble staff shows a melodic line with eighth and sixteenth notes. The TAB staff shows the corresponding fret numbers. Above the first measure, there is a diagram for the A5 chord. Above the fifth measure, there is a diagram for the D5 chord. The time signature is 4/4.

F5



3fr

Second system of guitar notation for "Midnight Sun". It continues the melodic line from the first system. The TAB staff shows fret numbers. Above the first measure, there is a diagram for the F5 chord. Above the fifth measure, there is a diagram for the G5 chord. The time signature is 4/4.

[E]

Third system of guitar notation for "Midnight Sun". It features a treble clef staff and a TAB staff. The treble staff shows a melodic line with eighth and sixteenth notes. The TAB staff shows the corresponding fret numbers. The time signature is 4/4.

Two Gtrs

Fourth system of guitar notation for "Midnight Sun". It consists of a treble clef staff and a TAB staff. The treble staff shows a melodic line with eighth and sixteenth notes. The TAB staff shows the corresponding fret numbers. The time signature is 4/4.

The musical score for 'Two Gtrs' is presented in two systems. The first system includes a treble clef with a key signature of one sharp (F#) and a common time signature (C). The guitar part is written on a single staff with a double bar line. The second system is a tablature (TAB) for the guitar, showing fret numbers (0, 3, 5, 7, 9, 10, 11) and a double bar line. The title 'Two Gtrs' is centered above the second system.

1.
N.C.
8va

sim.

TAB

8va

Musical score for guitar, showing a melody in the treble clef and a corresponding guitar tablature in the bass clef. The melody is in G major (one sharp) and consists of eighth-note patterns. The tablature uses numbers 1-12 to represent frets. Both parts are divided into measures by vertical bar lines, with some measures containing a '6' indicating a sixteenth-note group. The score is for a piece titled '8va'.

[illegible][illegible]

0:53
1:542.
[E]

Tried so hard to un - der - stand all of your feel - ings,
From the bright of day in - to the jaw of dark - ness,

TAB: 0 0 0 0 5 7 9 7 0 0 0 12 11 10 9 0 0 0 0 2 3 5 7 5 7 9

tried to cope with your in - sa - ni - ties. — Come to think a - bout — your
one is shoved, the vic - tim — of a lie. — Friend - ly face turn - ing

TAB: 0 0 0 0 5 7 9 7 12 11 7 5 7 8 0 0 0 0 5 7 9 12 11 10 9

ma - ny ways of heal - ing, what we lost, or may - be — ne - ver had. —
to a fie - ry grim - ace, sud - den - ly — feel - ings learn to die. —

TAB: 0 0 0 0 4 5 7 9 7 9 0 0 0 5 7 9 12 11 7 5 7 8

[E] [D] [E]
One small step in - to the hid - den de -
Used up sym - pa - thy, no chance to re -

TAB: 5 7 7 7 7 7 7 7 5 7 7 7 10 10 10 10 7 9 9 9 9 9 9 9 5 5 5 9 9 9 9 5 7 7 7 7 7 7 7 5 7 7 7 10 10 10 10

[C] [E]

- coy, one more
- turn, to a

TAB

[D] [E]

word is help and but one will des - troy. I woke
world one new but wounds that will burn. Spend more

TAB

C5 3fr D5 5fr

1:20 2:21 5:28

E5 7fr B5 C5 3fr A5 B5 G5 F#5 [E]

up in the mid - night sun,
time in the mid - night sun.
sleep and no mid - night sun.

TAB

so a - ware da - mage has been
Still a - ware of what else has
Still a - ware jus - tice has been

TAB

done. A - go - ny — or sanc - tua - ry, on - ly fate will show the
gone. A - go - nized and hyp - no - tized when will I be shown the
done. No more doubts but dis - be - lief, when the night was day

C5 3fr D5 5fr G5 3fr F#5 [E] C5 3fr A5 B5

TAB

0 3 2 0 5 3 7 5 3 2 0 2 3 0 5 3 2 4 2

1. [E]

way.

TAB

0 0 0 0 3 0 0 0 0 5 5 4 4 2 5 3 7 5 3 2 0 0 0 0 3 0 0 0 0 5 3

TAB

5 5 5 7 7 7 7 8 8 8 7 7 7 4 4 5 5 0 0 0 0 3 0 0 0 0 5 3

TAB

0 0 5 4 2 2 3 7 5 3 2 0 0 0 0 3 0 0 0 0 5 3 5 5 5 7 7 7 9 9 9 10 10 10 10 10 11 11 11 8 8 7 7 7 7

3:02
3:09

Oh, _____ oh, _____ oh. _____

TAB



Oh, _____ oh, _____ oh, _____

TAB



oh. _____

TAB




3:29


8va

TAB



The musical score consists of two staves. The top staff is labeled '5fr' and the bottom staff is labeled '8va'. Both staves feature a series of notes with various articulations and dynamics. The '5fr' staff includes a sequence of notes with a '6' and a '3' indicating fingerings or groupings. The '8va' staff includes a sequence of notes with a '6' and a '3' indicating fingerings or groupings. The score is written in a style that suggests a specific musical instrument, possibly a harp or a similar stringed instrument.

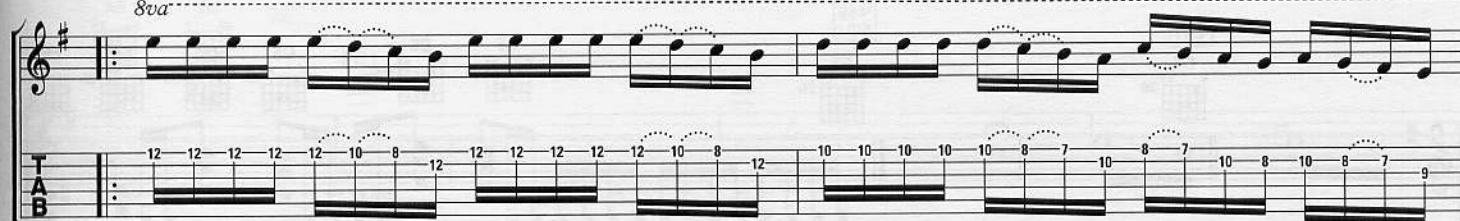
The second system of the musical score for 'The Wind' consists of two staves. The top staff continues the melody from the first system, featuring eighth and sixteenth notes with slurs and ties. The bottom staff contains fret numbers for the guitar accompaniment, with some notes marked with a '0' for natural harmonics. The system concludes with a double bar line.

E5  7fr




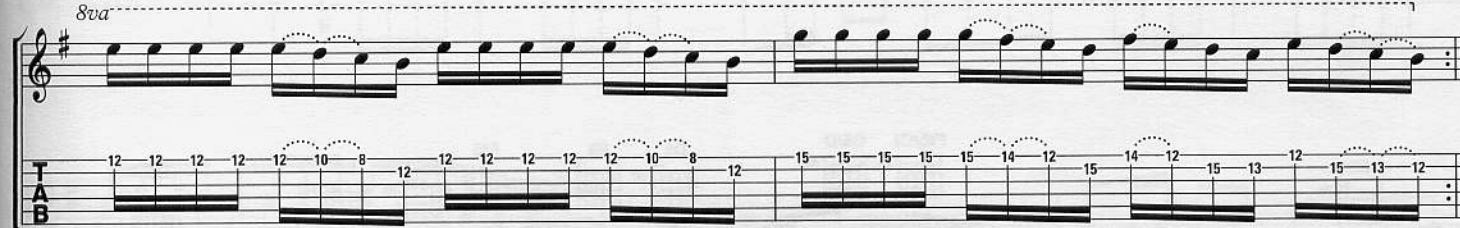
First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and dotted rhythms. The bottom staff is a guitar TAB with fret numbers: 16, 16, 0, 19, 19, 0, 12, 12, 0, 16, 16, 0, 12, 0, 14, 0, 16, 14, 12, 16, 14, 12, 16, 14, 12, 15.

4:0 / 4:08 D5  5fr 8va  D#5 6fr







Second system of musical notation. The top staff continues the melodic line. The bottom staff has fret numbers: 12, 12, 12, 12, 12, 10, 8, 12, 12, 12, 12, 12, 10, 8, 12, 10, 10, 10, 10, 8, 7, 10, 8, 7, 10, 8, 10, 8, 7, 9.

E5  7fr 8va








Third system of musical notation. The top staff continues the melodic line. The bottom staff has fret numbers: 12, 12, 12, 12, 12, 10, 8, 12, 12, 12, 12, 12, 10, 8, 12, 15, 15, 15, 15, 14, 12, 15, 14, 12, 15, 13, 12, 15, 13, 12.

4:15 D5  5fr D#5  6fr E5  7fr 8va



Fourth system of musical notation. The top staff continues the melodic line. The bottom staff has fret numbers: 12, 12, 14, 14, 16, (14) 16, 14, 12, 12, 14, 14, 17, 17, 17, 17, 17, 15, 15, 15, 14, 14, 14, 14, 14.

D5  5fr D#5  6fr E5  7fr 8va D5  5fr



Fifth system of musical notation. The top staff continues the melodic line. The bottom staff has fret numbers: 12, 12, 14, 14, 16, (14) 16, 14, 12, 12, 14, 14, 15, 15, 15, 14, 15, 14, 12, 12, 15, 13, 13, 12, 14, 12, 12, 14.

F#5

xx

□
x

E5

C X X



Fell a -

5:49

C5 3fr

D5 5fr

G5 3fr

F#5

[E]

C5 3fr

Ce - le - bra - tion, mi - ra - cle and fate did

TAB

A5

B5

[E]

show the way.

TAB

TAB

E5 7fr

D5 5fr

TAB

E5 7fr

C5 3fr

D5 5fr

G5 3fr

F#5

E5 7fr

G5/D 5fr

F#5/C# 4fr

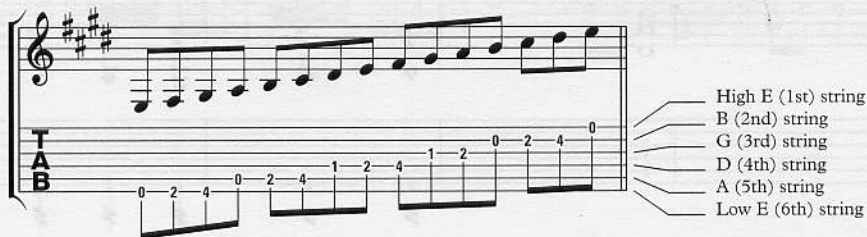
TAB

Notation and Tablature Explained

Open C chord



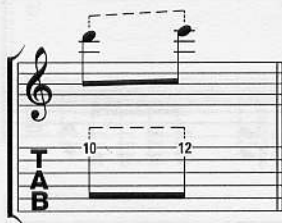
Scale of E major



High E (1st) string
B (2nd) string
G (3rd) string
D (4th) string
A (5th) string
Low E (6th) string

Bent Notes

The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol \frown . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



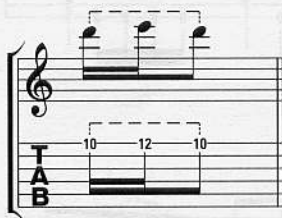
Example 1

Play the D, bend up one tone (two half-steps) to E.



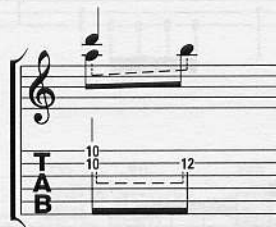
Example 4

Pre-bend: fret the D, bend up one tone to E, then pick.



Example 2

Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



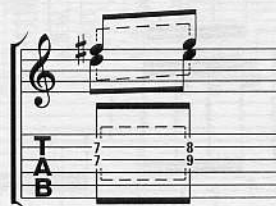
Example 5

Play the A and D together, then bend the B-string up one tone to sound B.



Example 3

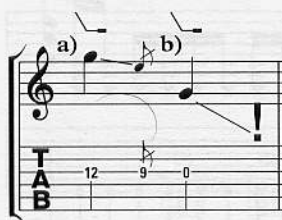
Fast bend: Play the D, then bend up one tone to E as quickly as possible.



Example 6

Play the D and F# together, then bend the G-string up one tone to E, and the B-string up a semitone to G.

Additional guitaristic techniques have been notated as follows:



Tremolo Bar

Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.

- Play the G; use the bar to drop the pitch to E.
- Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



Mutes

a) Right hand mute

Mute strings by resting the right hand on the strings just above the bridge.

b) Left hand mute

Damp the strings by releasing left hand pressure just after the notes sound.

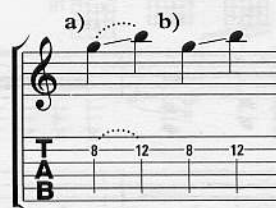
c) Unpitched mute

Damp the strings with the left hand to produce a percussive sound.



Hammer on and Pull off

Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



Glissando

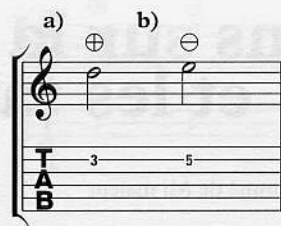
a) Play first note, sound next note by sliding up string. Only the first note is picked.

b) As above, but pick second note.



Natural Harmonics

Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.



Slide Guitar

- a) Play using slide.
- b) Play without slide.



Artificial Harmonics

Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.



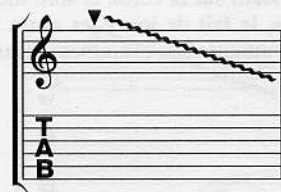
Vibrato

Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.



Pinch Harmonics

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.



Pick Scratch

Scrape the pick down the strings – this works best on the wound strings.



Microtones

A downwards arrow means the written pitch is lowered by less than a semitone; an upwards arrow raises the written pitch.

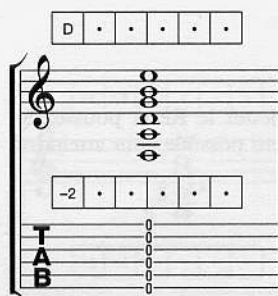


Repeated Chords

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Special Tunings

Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '.' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



Tune the low E (6th) string down one tone (two half-steps) to D.

Chord naming

The following chord naming convention has been used:



Where there is no appropriate chord box, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis: [C]

Where it was not possible to transcribe a passage, the symbol ~ appears.



Deliberately Limited Preliminary Prelude Period In Z

Push Falling Higher Hey Lord!

Don't Spit On My Mind Revelation Time

I Can A Handful Of Pain

Lavdate Dominvm Midnight Sun



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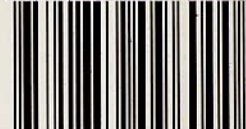
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